

(continued from previous page)

I must add, however, that I do swoon when I hear the name of Mozart especially when it precedes a pretty minuet I have in mind; then again, neither should I like "Homey and Co." to smash a few hundred of Richard Tauber's records.

I must add that my garden is now set, so, if it was for that reason that the programme wasn't altered, there should be nothing now to stop them going ahead with variety.

"MINGO" (Trentham).

(This correspondence is closed.—Ed.)

OUR SHORT STORIES AND VERSE

Sir,—I feel it is time that some complaint was made concerning two recurrent features in *The Listener*. I refer to the short stories and the verse. At the outset it must be granted that much of good quality has been published, notably A. P. Gaskell's "One Hell of a Caper," Frank Sargeson's "Letter to a Friend," J. C. Beaglehole's poem for John Mulgan, and the poems of J. R. Hervey. But it is some months since work of this quality has appeared.

For short stories we have had rather inane and ill-written glimpses of country life, equally poorly-written chunks

of child psychology, and, just recently, a study of the mental processes of a secretary, which, to say the least, lacked both interest and significance.

The verse has been singularly shoddy. Neither Hervey nor Beaglehole are great poets, but they are inestimably superior to those who write with little skill and less intelligence upon such subjects as weather reports and alarm-clocks. "Whim-Wham" used the light touch in a much better way; he at least chose subjects of some importance and wrote about them in a way which was serious and sincere. These petty exercises of wit, reminiscent of the slick smartness of lesser Noel Cowards, the uninteresting efforts of a desire to be clever at all costs, are not fit to be printed in a paper which is, after all, the only one with any pretension to "culture" in this country. If it is the policy of *The Listener* to give us a change, say from Hervey and "Whim-Wham" to Anton Vogt and Arnold Wall, for the sake of the readers, let it change back again.

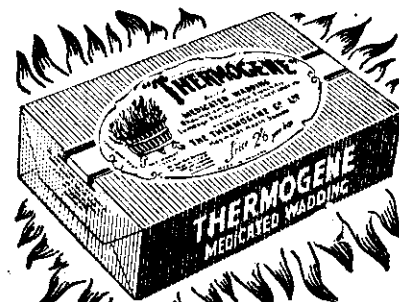
W. H. OLIVER (Wellington).

CHURCH MUSIC

Sir,—As a regular listener to the session "In Quires and Places Where They Sing," I would like to express my appreciation of the broadcast by 2YA from

Wesley Church, Wellington. My only regret was that it was not possible for listeners to hear a complete rendition of Martin Shaw's Easter work, "The Redeemer," instead of only one part. However, the purpose of my letter is to commend the NBS for giving a local church choir an opportunity to appear in this session. While I have always enjoyed the recorded session, chiefly by choirs of the Old Country, I have always held the opinion that local church choirs should have the opportunity of singing in this session, and in the atmosphere of their own church. Of course they would have to satisfy the NBS as to their qualifications and standard for broadcasting, but after listening to the recent session from Wesley Church I am satisfied that many New Zealand church choirs, given the necessary encouragement by the NBS, could attain the required standard. I feel that church music should be given every encouragement, and by this I mean church choirs, which serve their church year in and year out, broadcasting in the atmosphere of the church itself with organ accompaniment, and not bodies of singers drawn together for the purpose of performing sacred works from the studio. Who better can interpret sacred music than church choirs? **CHURCH MUSIC LOVER** (Auckland).

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